THE

BHATKHANDE SANGIT VIDYAPITH

LUCKNOW

Acc No
09

PROSPECTUS & SYLLABUS

1955-56

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BHATKHANDE SANGEET VIDYAPITH, LUCKNOW

Prospectus and Syllabus.

N. B. These regulations and syllabus are subject to amendment from time to time. Notice of such amendments will be given to all the centres of examinations.

CHAPTER I.

Examinations.

General Rules.

I. The Bhatkhande Sangeet Vidyapith shall conduct the following examinations:—

A. *Vocal Music.*

1. Intermediate in Music certificate examination known as I M C. A (vocal).

2. Examination for the Degree of Sangeet Visharad, (B. Mus).

3. Examination for the Degree of Sangeet Nipuna (M. Mus).

4. Examination for the Degree of Sangeet Acharya, (Doctor of Music).

B. *Instrumental Music.*

1. Intermediate in Music certificate knowu as I. M C.E (Instrumental Music).

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2. Examination for the degree of Vadya Visharad.

The following instruments can be offered for examinations.

(a) Tata.

1. String instruments played by a plectrum.
(i) Sitar (ii) Sarod.

2. String instruments played by the bow.
(i) Violin (ii) (Israj) (iii) Sarangi.

(b) Avanaddha (Instruments of Tala).
(i) Mrdanga (Pakhawaj) (ii) Tabla.

(c) Ghana.

(i) Jala Tarang (ii) Nal Tarang.

(d) Sushira.

(i) Shahnai (ii) Bansuri.

3. Examination for the degree of Vadya Nipuna.

4. Examination for the degree of Vadya-Acharya.

C. *Dancing.*

1. Intermediate in dance certificate known as I. D. C.

2. Examination for the degree of Nrtya Visharad.

3. Examination for the pegree of Nrtya Nipuna,

4. Examination for the degree of Nrtya-Acharya.

II Admission to the Examinations of the Bhatkhande Sangeet Vidyapith.

(a) *Admission to I, M. C. and I. D. C. Examination.*

Admission to the I, M. C., A or B or to the I. D. C. shall be granted only to those who have completed the prescribed course of studies at

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(i) The Bhatkhande College of Hindustani Music, Lucknow.

(ii) The institutions affiliated to the Bhatkhande Sangeet Vidyapith Lucknow. (See page 10)

(iii) The institutions recognised by the Vidyapith. (See page 11).

or

(iv) Under the private coaching of such teachers as are recognised by the Vidyapith (the list can be had from the office).

Admission to the examination of degree course.

(b) *Admission to Visharad Examination.*

Admission to the examination for the degree of Sangeet Visharad shall be granted only to those who have passed the I. M. C. A. or B. or I. D. C. examination of the Vidyapith as required in sub clauses (a) (i) (ii) (iii) (iv). and thereafter pursued likewise the further prescribed course of study for 2 complete years.

(c) *Admission to Post graduate course.*

Admission to the examinations for the degree of Sangeet Nipuna, Vadya Nipuna or Nrtya Nipuna shall be granted to those who have pursued for 2 complete years the courses of study prescribed at the Bhatkhande Sangeet Vidyapith or any other institution recognised for the purpose after having passed the Sangeet Visharad, Vadya Visharad or Nrtya Visharad examination of the Vidyapith as required in sub clauses (a), (i), (ii), (iii), and (iv) and (b).

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(d) *Admission to Sangeet-Acharya course.*

Admission to the examination for the degree of Sangeet/Vadya/Nrtya Acharya shall be granted to

(i) Those who have passed the examination for the degree of Sangeet/Vadya/Nrtya-Nipun at least two years before application for admission to the examination for the Degree of Sangeet/Vadya/Nrtya Acharya and are certified by the Chief Director, Bhatkhande Sangeet Vidyapith, or by the Head of any other institution which teaches the requisite course of studies and as such is, or shall hereafter be recognised by the Vidyapith for the purpose of admission to this examination, to have been engaged in research in the subject concerned for not less than two academical sessions or six terms.

(ii) Teachers and research assistants in the Vidyapith who hold the Degree of Sangeet Nipuna and have served in the Vidyapith for at leat three years as teachers.

III. *Centres of Examinations.*

The examinations of the Bhatkhande Sangeet Vidyapith shall be held at

(a) Bhatkhande College of Hindustani Music, Lucknow.

(b) Chatur Sangeet Vidyalaya, Kelibagh Road, Nagpur, Madhya Pradesh.

(c) Arya Sangeet Vidyapith, 199, Lansdowne Road, Extension, Calcutta.

(d) Bharatiya Sangeet Shikshapith, c/o. The Bhartiya Vidya Bhawan, Bombay 7.

(e) Sangeet Samaj College of Hindustani Music, Tilak Road, Meerut, U. P.

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(f) The Bhatkhande Sangeet Mahavidyalaya, Jubbulpore, Madhya Pradesh.

(g) Lukerganj Sangeet Vidyalaya, Allahabad.

(b) Bhartiya Sangit Vidyalaya, 165D Kamla Nagar, Delhi.

(i) Kamla Devi Kala, Mandir, Raipur.

(j) National Music School, Gandhi Nagar, Kanpur.

(k) Bhatkhande Sangit Mahavidyalaya, Ahamdabad.

(l) Sangit Seva Samiti Bilaspur.

(m) Vindhya Kala Mandir, Kazipur, Patna.

IV. *Time of Examination.*

Examinations of the Bhatkhande Sangeet Vidyapith shall be held in the month of December, every year.

V. *Applications for admission.*

(1) Applications for admission to any of the examinations of the Vidyapith shall be addressed to the Registrar, Bhatkhande Sangeet Vidyapith, Lucknow, U.P. on a prescribed form available at the Vidyapith. No application which is received later than October 15th of the year concerned shall be entertained.

(2) Every applicant for admission to an examination of the Bhatkhande Sangeet Vidyapith must enclose along with his application.—

(a) A full list of the Ragas and approved musical compositions, or Talas and Rhythmic Figures that he/she is expected to complete before the date of the examination:

(b) A certificate, in original, from the Principal signed by the head of the institution he applies

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through or by a qualified and recognised teacher of the subject concerned, except in the case of the examinations for the Degree of Sangeet Nipuna and Sangeet-Acharya, applications for admission to which must be sent through the Head of the Music Institution teaching the requisite course of studies.

(c) In the case of an application for admission to examinations higher than the I. M. C. A. or B or I. D. C.

A certified copy of the certificate or degree of the previous course completed.

(d) The name of the centre at which he/she wishes to appear for the examination.

(e) The requisite examination fee.

VI. In the case of blind candidates the superintendent of the centres concerned shall arrange for writers to write the theory papers at the candidates' dictation.

VII. Musical accompaniments required at the practical examinations will be arranged for by the superintendent of the centre concerned, though acandidate, if any, who brings his/her own musical accompanists, may be allowed to utilize their services subject to the discretion of the examiner.

VIII. The theory papers of the examinations of the Vidyapith shall be set in English and Hindi only.

IX. *The Examinations.*

The examinations of the Vidyapith shall be in two parts, Theory and Practical, as follows:—

		Theory	Practical test
1.	I. M. C. (A or B)	75 marks.	125 Marks
	I. D. C.	75 ,,	125 ,,

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2.	Sangeet Visharad	75 marks.	125 Marks
	Vadya Visharad	75 „	125 „
	Nrtya Visharad	75 „	125 „

3. Sangeet Nipuna.

A. There shall be two parts of this examination namely Junior and the Final, as follows:—

Junior Sangeet Nipuna one year after Sangeet Visharad or its equivalents.

	Theory		
	Paper I 3 hours	Paper II 3 hours	Practical
Marks:—	75	75	150

Sangeet Nipuna Final one year after Sangeet Nipuna Junior

i. Thesis carrying 150 Marks.
ii. Practical „ 150 „

B. Vadya Nipuna:—

There shall be two parts of this examination namely Junior and Final as follows:—

Jr. Vadya Nipuna one year at least after Vadya Visharad or its approved equivalents.

	Theory		
	Paper I 3 hours 75	Paper II 3 hours 75	Practical 150

Vadya Nipuna final one year at least after Vadya Nipuna Junior

i. Thesis carrying 150 marks
ii. Practical „ 150 „

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C. Nrtya Nipuna.

There shall be two parts of this examination namely Junior and Final as follows:

5. Nipuna Junior one year at least after Nrtya Visharad or its equivalents.

	Theory	
Paper I	Paper II	Practical
3 hours	3 hours	150
75	75	

Nrtya Nipuna Final one year at least after Nrtya Nipuna Junior.
i. Thesis carrying 150 marks.
ii. Practical carrying 150 marks.

Sangeet-Acharya.

Candidates for the Sangeet-Acharya, Vadyacharya and Nrtya-Acharya examinations shall submit a thesis containing original research on some topic of vocal music instrumental music, or dance according to subject offered and present themselves for performing in a Mahfil (Music gathering), such of them as satisfy the examiners appointed for examining the thesis and for judging their ability in practical demonstration as to their fitness for getting the Degrees shall be admitted to the Degree of Acharya in that subject.

X. The fees charged for the various examinations shall be as follows:—

(a) From students of Bhatkhande college of Hindustani Music Lucknow and the institutions affiliated to the Bhatkhande Sangeet Vidyapith.

I. M. C. A I. M. C. B I. D. C.	 Rs. 15/- per subject.
Sangeet Visharad Vadya Visharad Nrtya Visharad	 Rs. 20/- "

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Sangeet Nipuna Junior Vadya Nipuna Junior Nrtya Nipuna Junior	Rs. 25/- per subject.
Sangeet Nipuna Final *Vadya* ,, ,, *Nrtya* ,, ,,	Rs. 30/- ,,
Sangeet-Acharya *Vadya-* ,, ,, *Nrtya-* ,, ,,	Rs. 50/- ,,

(b) *From other applicants. (Private)*

I. M. C. A I. M. C- B I. D. C.	Rs. 20/- ,,
Sangeet Visharad Vadya Visharad Nrtya Visharad	Rs. 30/- ,,
Sangeet Nipuna Junior	Rs. 35/- ,,
Sangeet Nipuna Final	Rs. 40/- ,,
Sangeet Acharya	Rs. 60/- ,,

(c) *Other Fees.*

Information, on demand from a candidate, about the actual marks he/she obtained at any of the examinations. .. Rs. 2/-

Retotalling of marks on demand from a candidate not later than one month after publication of the results ... Rs. 5/-

A candidate declared successful in an examination and invited to attend the convocation to receive his certificate or degree but unable for any reason to attend the Convocation will be charged Rs. 5/- per certificate or per Degree for sending to him/her certificate or degree as the case may be.

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Institutions affiliated to Bhatkhande Sangeet Vidyapith :

1. Chatur Sangeet Maha Vidyalaya, Nagpur, C. P.
2. Bhatkhande Sangeet Maha Vidyalaya, Jubbulpore, C. P.
3. Bharatiya Sangeet Shiksa Pith, Bombay.
4. Arya Sangeet Vidya Peeth, Calcutta.
5. All India Music College for Girls, Calcutta.
6. Sangeet Samaj College of Hindustani Music, Meerut
7. National School of Indian Music, Kanpur.
8. Bengal Music College, Calcutta.
9. Bharatiya Sangeet Vidyalaya, Delhi.
10. Shri Shri Ram Krishna Sura Bharati (Sangeet College), Suri (Distt. Birbhum), Bengal.
11. The Lukarganj Sangeet Vidyalaya, Allahabad.
12. Kamla Devi Kala Mandir, Raipur, C. P.
13. BhatkhandeSangit Mahavidyalaya, Ahmedabad
14. Vidya Kala Mandir, Patna.
15. Sangeet Seva Samiti, Viramgam.

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Recognised Equivalents of the examinations of the Bhatkhande Sangeet Vidyapith for the purpose of admission to higher classes or examinations of the Vidyapith.

1st to 5th year examinations in vocal music of the Madhav Music College, Gwalior	*are equivalents, respectively, of*	1st to 5th year examiminations in vocal music of the Bhatkhande College.
1st year, 2nd year and 4th year examinations in vocal and instrumental music and Dance of an institution duly affiliated to the Bhatkhande Sangeet Vidyapith subject to the rules of affiliation	*art equivalents, respectively, of*	1st year, 2nd and 4th year examinations in vocal and instrumental music and Dance of the Bhatkhande College.
The Junior Music Diploma examination of the Allahabad University Muics Department	*is equivalent of*	the I. M. C. of the Bhatkhande Sangeet Vidyapith

Admission to the Sangeet Visharad is granted directly to such applicants as have passed the Sangeet Prabhakar of the Prayag Sangeet Samiti as its regular students and are certtfied as such by the President Lukerganj Sangeet Vidyalay, Allahabad Centre.

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Private candidates' admission to Examinations

XI. (1) The following examinations are open to private candidates:—

Madhyama.

1. Madhyama Gayan or I. M. C. A (Vocal music) three years' course

2. Madhyama Vadya or I. M. C. B (Instrumental music) three Years' course.

(Every instrument is considered as a separate subject for the purpose of the examinations).

3. Madhyama Nritya or I. D. C. Dance, three Years' course.

Visharad.

1. Sangit Visharad or B. Mus. (Vocal Music), five years' course.

2. Vadya Visharad or B. Mus. (Instrumental music), five years' course.

3. Nritya Visharad or B. Mus. (Dance) five years' course.

(2) The Visharad examinations will be open to only such applicants as have passed the I. M. C. of the Vidyapith or its equivalents recognised by the Vidyapith (Vide page 11) in the subject in which admission to the Visharad examination is sought at least two years previous to the date of the Visharad examination concerned.

(3) (a) Printed forms of applications for admission to the examinations shall be available from the

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office of the Registrar, Bhatkhande Sangit Vidypith, Kaiserbagh, Lucknow on payment of Re. 1/- per form.

(b) Forms of application for admission to the examinations must be ordered before the 15th of July of the year concerned.

4. Form of application for admission to an examination duly filled with the name of the applicant written in block letters in English and in clear Hindi letters, date of application, date of birth, centre of examination at which the applicant wishes to present himself/herself for examination and other details mentioned in the form should reach the office of the Registrar, Bhatkhande Sangit Vidyapith, Kaiserbagh, Lucknow not later than 15th September.

5. In Exceptional cases, or reasonable grounds an application received later than the 15th September shall be accepted on payment of Rs. 5/- as late payment fee.

6. Under no circumstances shall any application be accepted later than 15th October.

7. Examinations of the Bhatkhande Sangit Vidyapith are held at the centres given at pages 4 and 5

(a) Written examinations shall be held simultaneously at every centre on dates and hours notified by the Registrar, Bhatkhande Sangit Vidyapith.

(b) Practical examinations shall be held at the several centres on the dates and hours notified by the centres concerned.

8. *Fees.*

N. B. All payments must be made in cash. No cheques shall be accepted.

9. Application for admission to an examination must be accompanied by the following documents:—

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(i) A certificate testifying to the applicant's having completed the course of studies prescribed for the examination admission to which is sought, signed by the teacher of the applicant who must be a person holding the Visharad Degree of the Bhatkhande Sangit Vidyapith, in that subject or an eqnivalent of the Visharad Degree recognised by the Vidyapith, if the applicant appears direct, or, by his/her teacher as well as countersigned by the Head of the institution recognised by or affiliated to the Vidyapith if he/she applies through such an institution or otherwise by a person of reputation and eminence in music.

(ii) In the case of Vocal music, instruments played by the bow and wind instruments, a complete list of Ragas and opening words of songs prepared in them with a mention of Extempore developments of the Ragas and songs.

(b) In the course of Instruments played by the (Mizrab) or striker a complete list of Ragas and Gats slow and fast prepared in them with a mention of the Extempore development of the Ragas and Gats.

(c) In the course of Tabla and Mridang:—a complete list of Tals, opening cadences, Bols, Mukhras, Tohras, Parans prepared in them.

(d) Dance:—A complete list of Parans, Gats prepared. (opening cadences only.)

10. (a) An applicant for admission to the Visharad Examination shall enclose, besides the documents referred to in clause 9 above, a true copy of his/her Madhyama I. M C., A or B/I. D. C. Certificate or if he/she has passed the III year from any other recognised institution a true copy of the III Year certificate of that institution with his/her application.

(b) Applicants for Visharad examination should clearly enter the date of their passing the I. M. C/I. D. C. in the subject concerned.

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(c) The certifying teacher, who is a Visharad of the Bhatkhande Sangit Vidyapith or holds an equivalent of the Visharad degree recognised by the Vidyapith should mention the yerr of his/her passing that Examination.

11. All payments must be remitted to the Vice-President, Bnatkhande Sangit Vidyapith, Kaiserbagh, Lucknow.

12. Applicants who have failed in theory but are eligible to compartmental in a certain examination and want to appear for the theory of the same examination in the following year, will be charged half the amount of fees for the examination provided that no such applicants shall be admitted to the compartmental examinations after a lapse of two years from the date of the examination in which they obtained a compartment in the practical.

13. An applicant who has been duly admitted to an examination and given a roll number but fails to present himself herself at the examination on medical grounds will have to fill up a fresh form of application and submit accompanying documents, if he/she desires to appear for the same examination to be held in the following year. In such cases however the medical certificate must reach the office of the Registrar of the Bhatkhande Sangit Vidyapith at least four days before the date of examination, which the failing amount of fee paid will not be adjusted.

XII. *Academic Uniform.*

The academic uniform shall be gold bordered Dupattas in the respective colours as follows:—

Sangeet Visharad	Light blue
Sangeet Nipuna	Crimson
Sangeet Acharya	Light Green

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COURSES OF STUDIES

Vocal Music.

(I. M. C.) Intermediate in Music. (MADHYAMA)

Theory:—

FIRST YEAR

Knowledge of:—

Swara, Mandra, Madhya, Tāra, Āroha, Avaroha, Shuddha, Komal: Teevra, Thāta Rāga, Alankar, Sthāyi, Antra, Sanchari, Ābhog, Mātrā, Laya, Khāli, Bhari, Sama, Vilambit Madhya and Druta.

SECOND YEAR

Definitions and their explanations of Sangeeta, Nāda, Shruti, Swara, Sthāna, (Mandra, Madhya and Tāra), Varna, Alankāra, Thāta, Rāga, Vadi, Samvādi, Anuvādi, Vivādi, Poorva,—Rāga, Uttara— Rāga Pakarb, Meend, Āndolan, Gamak, Kana, Tāna, Ālāpa Bola-Tāna, Barhat, Phirat, Thekā, Duguna, Chauguna, Ādi, Tigun. Closed forms of Ragas, e. g. Dhrupad, Khayāl, Thumri, Hori, Lakshangeeta, Sargam, Tarānā.

THIRD YEAR

Evolution of the music scales of India, the seventy-two Melakartas (Parentals cales) as explained by Pt, Venkt Makhi.

The Ten Thātas of Hindustani Music.

A Comparative study of the Moorchhanas, the ancient musical modes.

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The time table of the Rāgas, its general rules.

The process of evolving Ragas out of a parental scale

The nine types of Ragas derivable from a parental scale by mathematical process and the total number of Ragas possible from a parental mode.

A reference to the ancient crassifications of Ragas.

The Rāga-Rāgini classification.

Shudha, Chhāyālaga and Sankirna Raga clasiification.

The ancient classification of Ragas into ten types, viz. Grām-Rāga Upa-Rāga, Rāga, Bhāshā, Vibhāsa, Antar-Bhāsha, Rāgānga, Bhāshānga; Kriyānga and Upānga.

Personality in musical expression and how it influences the music. The Gunas and Doshas of a musician, with reference to practical demonstraoion.

History of Hindustani Music with particular reference to the great composers and Gayaks of the past, (elementary).

Practical:—

FIRST YEAR

Elementary Swara, Scale and Tala exercises and Alankars.

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The follwing Ragas and Songs as noted against them:—

COURSES OF STUDIES

Vocal I Year

Rag	Sargam	Lachhan Geet	D. Khaya	Dhirpad	Bhajan
1. Yaman	1	1	1	1	x
2. Bilawal	1	1	1	x	x
3. Khamaj	1	1	x	x	1
4. Bhairava	1	x	x	1	x
5. Kafi	1	1	x	x	1
6. Asavari	1	1	1	x	1
7. Bhopali	1	1	1	1	x
8. Sarang	1	x	x	x	x
9. Bhimplasi	1	x	1	x	x
10. Bhairavi	1	x	x	1	1
29	10	6	5	4	4

3. The following Talas with their Pataksharas, (Thekas).

(a) Kaharva, (b) Dadra, (c) Jhaptala, (d) Chautala, (e) Tritala.

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Vocal II Year

Practical :—

Training in the art of singing extempore and rendering memorised songs correctly according to their word-sense and Raga-Shudhi with due attention to their musical value will be taken up.

1. Advanced exercises of Swara-gyan, scales and Talas :—

2. (i) Revision of the 1st year's course with the following additions :—

Rag	V. Khayal	D. Khayal with Gayaki	Dhirpad with Gayaki	Dhamar with Gayaki	L Geet	Sargam	Bhajan	Varnam	Tarana with Gayaki	Holi with Gayaki
1. Yaman	1	x	x	1	x	x	1	1	x	x
2. Bilawal	1	x	1	x	x	x	x	x	x	x
3. Khamaj	x	1	1	x	x	x	x	x	1	1
4. Bhairava	1	1	x	x	1	x	x	x	x	x
5. Kafi	x	1	1	1	x	x	x	x	1	1
6. Asavari	1	x	1	x	x	x	x	x	x	x
7. Bhopali	1	x	x	1	x	x	x	x	x	x
8. Sarang	x	1	x	1	1	x	1	x	x	x
9. Bhimpalasi	1	x	x	x	1	x	1	x	x	x
10. Bhairavi	x	1	x	1	x	x	x	x	x	x

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The following Talas in addition to those done in the first year's course with their Pataksharas:—

Talas:—(a)Teevrā, (b) Soolfāk, (c) Dhamār, (d) Rupak, (e) Ektāla.

THIRD YEAR

Revision of the Ragas done in the 1st and 2nd year with the following additions:—

Raga	Sargam	Lakshan Geet	Druta Khayal with Gayki	Vilambit Khayal with Gayki	Dhrupad with Gayki and Alaps	Dhamar with Gayki	Light Song	Bhajan	Tarana with Gayki	Varnam
1. Hamir	1	1	1	1	1	1	x	x	x	x
2. Kedar	1	x	1	1	1	x	x	x	x	x
3. Bihag	1	1	1	1	x	1	x	1	1	x
4. Bageshri	1	x	1	1	x	1	x	x	x	x
5. Desh	1	x	1	1	1	1	1	x	x	x
6. Poorvi	1	1	1	1	1	x	x	x	x	x
7. Sohani	1	x	1	1	x	1	x	x	x	x
8. Jounpuri	1	x	1	1	x	x	x	x	x	x
9. Malkouns	1	x	1	1	1	x	x	x	1	x
10. Durga	1	1	1	1	x	x	1	x	x	x
11. Jogiya	1	x	1	1	x	x	x	1	x	x
12. Tilak Kamod . .	1	1	1	x	x	1	x	1	x	x
13. Mohanam	1	x	1	1	x	x	x	x	x	1
	13	5	13	12	5	5	2	3	2	1

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All the tālas done in the previous course with the following additional Tālas:—

(a) Rupak, (both Hindustani and South Indian), (b Deepchandi, (c) Punjābi, (d) Matta.Tāl, (e) Tilwāda, (f) Ektāla (slow)

SANGEET VISHARAD
(B MUS).

.I *Theory*:—

FOURTH YEAR

A. Tonality. The ancient method of explaining the musical intervals. Shruti as the unit of measurement of musical intervals.

B. Comparative study of the methods of measuring musical intervals and scales according to major classical texts.

C. Comparative study of the modern Indian and the European music scales.

FIFTH YEAR

Laws of musical composition in vogue in the past.

Extempore expression of music (anibaddha gana or uncomposed music).

Music settings or closed forms of music.

(i) Types of musical compositions (classical and others) and their history.

(a) Dhrupad, (b) Hori (Dhamār), (c) Khayāl, (d) Tappā, (e) Thumri, (f) Tarānā, (g) Chatrang, (h) Lakshan-Geet, (i) Sargam, (j) Kajri (k) Chaiti, (l) Sāvan, (m) Mānd, (n) Āsā, (o) Bāwool, (p) Bhātiyali, (q) Kirtan (r) Kriti, (s) Jāwali, (t) Varnam, (u) Padam.

(ii) Styles of extempore elaboration of these and general principles thereof.

Gayak, Gayaki, and Nāyak. (Vāk-Geyakār)

(i) The points that go to make a first rank Musical Composer an ordinary one and a poor one.

(ii) A Pandit (musicologist).

(iii) A mere demonstrator.

The Southern Tāla system. The Shadanga Sharata Tāla and their jatis.

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Practical:—

FOURTH YEAR

Raga.	Sargam	Lakshangeet	Vilambit Khayal with Gayki	Druta Khayal with Gayki	Dhrupad with Gayki & Alaps	Dhamar with Gayki	Light Song	Bhajan	Tarana with Gayki	Varnam
1. Gour Sarang	1	1	1	1	...	1	...	...	1	...
2. Hindol	1	1	1	1	1	1	...	...	...	...
3. Marwa	1	1	1	1	1	..	...	...	1	...
4. Pooria Dhanashri	1	...	1	1	...	1	...	..	..	..
5. Paraj	1	1	1	1	...	1	...	..	...	...
6. Babar	1	1	1	1	...	1	...	...	1	...
7. Shankara	1	...	1	1	1	1	..	..	..	...
8. Sindoora	...	...	...	1	...	1	1	...	...	...
9. Kalinga	1	1	...	1	...	...	...	1	...	...
10. Gour Malar	1	...	1	1	1	1	...	...	1	...
11. Tilang	1	1	...	...	...	...	1	1	...	...
12. Dhani	...	...	...	...	...	...	1	...	...	...
13. Adana	1	1	1	1	1	1	...	...	1	...
14. Jaijaivanti	1	...	1	1	...	1	...	...	...	...
15. Mand	...	...	...	...	...	...	1	1	...	...
16. Poorvi	...	...	...	...	...	...	..	..	.	1
	12	8	10	12	5	10	4	3	5	1

All the Talas done in the previous course besides the following additional Talas (Thekas), for 1 Talaksharas

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(a) Sawari (b) Jhoomra (c) Adachoutala

FIFTH YEAR

Raga	Sargam	Lakshan Geet	Druta Khayal with Gayki	Vilambit Khayal with Gayki	Dhrupad with Gayki & Alaps	Dhamar with Gayki	Light Song	Bhajan	Tarana with Gayki	Varnam
1. Shudha Kallian	1	1	1	1	...	1	...	...	...	...
2. Kamod	1	1	1	1	...	...	...	...	1	...
3. Chhaya-nat	1	1	1	1	1	1	...	...	1	...
4. Deshkar	1	1	1	1	1	1	...	...	...	...
5. Pooriya	1	1	1	1	...	...	...	...	...	...
6. Todi	1	1	1	1	1	...	...	...	...	...
7. Lalit	1	1	1	1	1	1	...	...	1	...
8. Ramkali	1	1	1	1	...	1	...	...	1	...
9. Basant	1	1	1	1	...	1	...	...	...	...
10. Darbari Kanhada	1	1	1	1	1	1	...	...	1	...
11. Miyan Malhar	1	1	1	1	1	1	...	...	1	...
12 Multani	1	1	1	1	1	1	...	...	1	...
13. Shri	1	1	1	1	...	...	...	...	...	...
14. Bilhas (Bhairava)	...	...	1	1	...	...	...	...	...	...
15. Jhinjhoti	...	1	...	...	...	1	1	...	...	...
16. Bhairvi	...	...	...	...	...	...	...	...	...	1
	13	14	14	14	7	10	1	7	1	1

The following Talas with their Pataksharas (Thekas).

(a) Bramha (b) Rudra (c) Laxmi (d) Vikrama.

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Post Graduate and Research Classes.

Syllabus

Sangeet Nipuna and Vadya Nipuna.

Students may offer any of the following groups of subjects.

Group I. *Philosophy of Music.*

1. Sound (Physical Basis of Music).
2. Melody (Form in Music).
3. Effect (Aesthetics of Music).

Group II. *Practice of Music.*

1. Rāgālāp (Interpretation).
2. Parbandha (Musical composition).
3. Tāl (Rhythm in Music).

Group III. *History of Music.*

1. Prāchin (Ancient period).
2. Madhyakālin Mohammedan period).
3. Arvāchin (Modern age.)
4. Lokageet (Folk Music).
5. Rapid survey of Western music.

Details of the Syllabus.

Group I.

Theory:— 1. Sound (Basis).

(a) Theory of sound (Production and Propagation of sound and measurement of musical intervals).
(b) Acoustics.

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(c) Music scales of India and abroad.

(d) Shurti-Swara discourses.

2. Melody (Form).

(a) Indian Melody (Modal Patterns).

(b) Rāgā-Rāgini theory.

(c) Janya-Janak Theory.

(d) Principles of Musical form in other oriental systems of Music besides Indian.

(e) Laws of Raga construction.

3. Effect (Psychology).

(a) Mind and Music.

(b) Expression in Music.

(c) Taste in Music.

(d) Function of Music.

(e) The Music-listener.

(f) Application of Music.

(g) Personality in Music.

Practical :—

1. Experiments on the physical basis of music and theory of sound by means of scientific implements and their demonstration.

2. Demonstration, by voice or on a musical instrument, of intonation.

3. Simple experiments on the Psychology of music with reference to the listener and their demonstration.

4. Practical knowledge of the following fifty Rāgas. The candidate is expected to sing or play on an instrument the following Rāgas successfully in

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1. Sāwani Kalyān, 2. Shyām Kalyān, 3. Jait Kalyān, 4. Mālashri, 5. Hem Kayān, 6. Yamni Bilāwal, 7. Deogiri, 8. Sarpardā' 9. Nata, 10. Latchā Sag, 11. Shukla Bilawal, 12. Kukubha, 13. Bihāgrā. 14. Gāra, 15. Khambavāti, 16. Tilang, 17. Durgā (Khamaj), 18. Sorath, 19. Jogiā, 20. Guna Kari, 21. Bibhasa, 22. Bangāl Bhairva, 23. Gauri, 24. Jetsiri, 25. Triveni, 26. Mālavi, 27. Maligoura, 28. Pancham, 29. Jait, 30. Bhatihār. 31. Dhawalshri, 32 Māla gunji, 33. Madhyamādi Sārang, 34. Shuddha Sārang, 35. Sahānā, 36. Nāyaki Rānadā, 37. Kausi Kānadā, 38. Suhā, 39. Sughrāyee, 40. Basant Bahar, 41. Megh-Malār, 42. Soor Malār, 43. Rāmdasi Malār, 44. Bhairav-Bahār, 45. Desi, 46. Gāndhāri, 47. Khat, 48. Bilās Khāni Todi, 49. Gujri Todi, 50. Bhupāl Todi.

Text books :—recommended.

1. Helmboltzs "Sensations of Tone".
2. William Pole's "Philosophy of Music".
3. Bharat Natya Shastra, Chapter on Music.
4. Sangeet Ratnakar-Relevent portion.
5. Pandit Bhatkhandeji's Hindustani Sangeet Paddhati in 4 parts.
6. E. Clements, "Introduction to the study of Music of Hindustan."
7. Fox Strangway's "Music of Hindustan."
8. Sangeet Darpan.
9. Psychology of Music (H. P. Krishnarao).
10. Sāhitya Darpan (Chapter on Rāgas).
11. Kramik Pustak Malika, Parts 5th and 6th.
12. Shri Mal-Laksya Sangeet.

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13. Naradi Shiksha.
14. Manduki Shiksha.
15. Brihad Desi.
16. Rāga Lakshanam.
17. Rasa Kaumudi,
18. Rāga Vibodh.
19. Pundarik Vithal's works on Music.
20. Bhāva Bhatta's Work on Music.

Group II.

Theory :—

1. Rāgalāp (Extempore interpretation and improvisation of Rāgas).
 (a) Style in Music.
 (b) Treatment of Ragas in Karnātaki and Hindustāni music.
 (c) Voice culture and phonetics (Vocal Music).
 (d) Intonation.
 (e) Notation of Music.
 (f) Technique of musical instruments.
 (g) Mahfil singing or playing on a musical instrument.
2. Prabandha (Composition).
 (a) Laws of musical composition.
 (b) Language and music) Mingling of music
 (c) Original composition) with poetry.
 (d) Classical songs and pieces of Music for instruments ancient, medieval and modern and their treatment.
 (e) Dance Music.
 (f) The pictorial aspect of music, mingling of music with painting.

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3. Tāla (Rhythm).

(a) Principles of time measurement in Indian Music.

(b) Instruments of marking time and their technique.

(c) Musical aesthetics and rhythm.

(d) Tals ancient and modern.

(e) Rhythmic evolutions in a Rāga interpretation.

Practical :—

1. Programme-making.

2. Voice Production and breath control (demonstration).

3. Reading and writing music.

4. Demonstration of different styles of music.

5. Demonstration of Gamaks, Tānas, Meend and other graces of music, vocal or instrumental, as the case may be, with particular reference to their psychological importance.

6. Demonstration of original composition.

7. Counting and marking of Talas and demonstration of forms of rhythm with particular reference to their psychological importance

8. Simple experiments on psychology of music.

9. Mahfil performance of all the Ragas of Group I besides the following ones :—

51. Chandrakānt
52. Nat Nārāyan
53. Nat Bilāwal
54. Nāt Behāg
55. Kāmod Nāt
56. Kedār Nāt
57. Siddhanta
58. Maluhā Kedār

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59. Sāwani(Behāg Angs)
60. Jaldhao Kedār
61. Chhāyā
62. Mewādā
63. Haumsa Dhawani
64. Rāgeshwari
65. Narāyani
66. Sāwan (Desa Anga)
67. Ānand Bhairava
68. Sourāshtra Tank
69. Shiva Bhairava
70. Prabhāt
71. Megh Ranjani
72. Zeelaf
73. Zangoolā
74 Tanki
75. Rewā
76. Haums Nārāyani
77. Manohar
78. Poorbā
79 Poorva Kalyān
80. Barāri
81. Bhankhār
82. Lalitā Gouri
83. Sindha
84. Barwā
85. Punjābi Barwa
86. Dhanāshri
87. Dhāni
88. Pat Manjar
89. Nat Malār
90. Palāsi
91. Pat Dipaki
92. Hans Kankani
93. Mirā Malār
94. Gharjuki Malār
95. Chanchalas Malār
96. Dooliā Malār
97. Shri Ranjani
98. Ābhogi
99. Roopa Majari Malār
100. Chandra Kous
101. Gourh
102. Komal Desi
103. Khat Todi
104. Gopi Vasant
105. Sindha Bhairvi
106. Motki
107. Utri Gunkali
108. Basant Mukhāri
109. Lāchāri Todi
110. Bahādurl Todi
111. Lakshmi Todi
112. Anjani Todi

Books Recommended :—

1. Pandit Bhatkhandeji's Hindustani Sangeet Paddhati Series Parts 1 to 4.
2. Kramik Pustak Series 5th and 6th parts.
3. Raja Nawab Ali's Marif-un-Nagmat series.
4. Shreemal Lakhshya Sangeet.
5. Abhinava Raga Manjari.
6. Apa Tulsi's works on music.

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(i) Rāga Kalp Druma.
(ii) Sangeet Sudhākar.
(iii) Sangit Rāga Chaāndrikā.
(vi) Chandrikā Sār.

7. Sangeet Darpan.
8. Bhava Bhatta's works on music.
9. Sangeet Kalpa Druma.
10. Rādhā Govind Sangeet Sār.
11. Nāda Vinod.
12. Sarmae-Asbrat.
13. Naghmātul Hind by late Prince Saadat Ali Khan of Rampur.
14. Sangeet Ratnākar relevent portions.
15. Ashtottar Shata Tāl.
16. Abhinava Tāl Manjari.
17. Sangeet Kalādhar.
18. Voice in Song and Speech.

Group III

Theory—

1. Ancient period.
 (a) Genesis of music.
 (b) Ancient Melodies (Jātis).
 (c) Desi Sangeet (Music as an art).
 (d) Ancient musical instruments.
 (e) Musical entertainment in ancient times.
2. Mohammedan period.
 (a) Amir Khusbru's contribution to Indian Music.

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(b) Influence of Arabic and Persian Music on Inian Music.

(c) Great personalities in the sphere of music in India in the medieval age.

(d) Progress of art in the Mohammedan period.

3. *Modern Age.*

(a) Schools of Music.

(b) Notation Systems.

(c) Music Conferences.

(d) Music on the market through the media of the Gramohone, Radio and Films.

(e) Original musical compositions of modern times.

Folk Music.

(a) Regional styles and forms in music.

(b) Folk and tribal songs of India.

(c) Folk tunes (Folk songs, myths, magic and ritual).

(d) Folk music and classical music.

(e) National songs.

(f) Musical instruments used in Folk music.

(g) Tāla-in Folk music.

Practical :—

(a) Demonstration of the steps through which Rāgas have passed in the course of their history.

(b) Demonstration of the ancient, medieval and modern scales of Music in India.

(c) Demonstration of some melodies of the past ages.

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(d) Demonstration of the system of tuning the Veena and other instruments in the past and present.

(e) Demonstration of Folk tunes and Folk songs.

(f) Mahfil singing or playing on a musical instrument of all the Rāgas noted in Group I.

(g) Simple experiments on psychology of music.

TEXT BOOKS

For Practical :—

1. Pandit Bhatkhandeji's Hindustani Sangeet Paddhati.
2. Kramik Pustak Malika, parts 5th and 6th.
3. Raja Nawab Ali's Marf-un-Naghnmat series.

For Theory :—

1. Bharat Natya Shastra.
2. Brihaddesi.
3. Sangeet Ratnakar.
4. Sangeet Darpan.
5. Somnath's Raga-Vibodh.
6. Pandarik Vitthal's works.
7. Chaturdandi Prakashika.
8. Bhāva Bhatta's works.
9. Sangeet Parijat.
10. Capt. Day's Indian Music.
11. Mandukl Siksha.
12. Rāglakshanam.
13. Sangeet Sārāmrutoddhar.
14. Naradi Shiksha.

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Sangitacharya (Doctor of Music).

There will not be a set course for this Examination. Candidates will be admitted to it under rules as follows:—

1. Applications for permission to enter upon a course of study for the degree of Sangitacharya (Doctor of Music) must be submitted at the commencement of any term through the Head of the Department and the Director of the Faculty concerned, mentioning the subject on which the candidate proposes to work.

The subjects for research shall be :—

I. Comparative Musical Expression :—

(a) Classical and non-classical music.
(b) Folk music in India and abroad.
(c) Northern and Southern music.
(d) Estern and Western music.

II. *Music and Society.*

Social background in each musical epoch.

(a) Music and Religion.
(b) Music and the State.
(c) Music and the people.

III. Experimental Psychology of music.

Syllabus, Instrumental Music

TABLA AND MRIDANGA

THEORY

MADHYAMA (I. M. C.)

I and II Years

Part I Technique of the Instruments.

(1) Description of Tabla and Mridanga.

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(2) How to produce syllables (ताल, अक्षर, पाटाक्षर) on Tabla and Bayan and on Mridanga (both sides individually and jointly) and the description of the relative time-duration of each syllable.

(3) Combinations of the different syllables.

Technique of the Tals.

(1) Definition of the following terms:—

Tāla, Laya, Mātrā, Sam, Khāli, Bhari, Zarb, Tihāi, Kalā, Kriyā, Anga Vilambit laya, Madhya laya, and Druta laya, Dugun, Chougun, Athgun.

(2) Prescribed tālas with their thekās, Mātrās and Zarbs.

(3) Notation of the prescribed Tālas.

THIRD YEAR

Part I. (Technique of the instrument)

(1) Tuning of Tablā and Mridanga.

(2) How to produce small passages of syllables on Tabla and Bayan and Mridanga individually and jointly.

(3) Manipulation of the fingers, both of left and right hands.

Part II. (Technique of Tāla)

(1) Definitions and purpose of the following :—

Graha (four kinds of Graha), Jati (five kinds) Laya, Kāla, (three kinds) Mukhdā, Paran, Tyaga, Relam, Tadi, Sul, Qaida.

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(2) Good and bad points of a Tabla and Mridanga player.

(3) Prescribed tāls with their Thekas, Matras and Zarbs.

(4) Notation of the prescribed Tals.

(5) Meaning of Dugun, Chougun, Tigun, and how to write tals in their rhythmic variations.

Vadya Visharad (Tabla-Mridang) (B. Mus.)

Part I. (Advanced study)

(1) History of Tablā and Mridanga.

(2) Different schools (Ghāranās) of Tablā-Baj—(style), Mridanga-Baj.

(3) Composition of Thekas, Gats, and Parans independently, from Sath-Sangat Baj (साथ संगत-बाज)

(4) Tabla and Mridanga in accompaniment to:—

(a) Vocal Music.

(b) Instrumental Music.

(c) Dance.

(5) Wazan (वजन) (Rhythmic form) of a tāla and its importance and its maintenance in Parana.

(6) Definitions of the following :—

Avritti, (आवृत्ति) Chanti, (चांटी) Thekā, Tukdā (टुकड़ा)

Part II.

(1) Definition of the following and their purpose:—

Yati (Six kinds), Prastār, Ādi-laya, Kuwādi laya, Sawāi-laya, Viradi-laya, Ati Vilambit laya,

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Anudrut-laya, Sāth-Sangat, Gat, Peshkar.

(2) Tals prescribed with their Thekas, Mātras and Zarabs.

(3) Notation of the prescribed tals.

(4) How to write tāls in Ādi-laya and Kuwādi-laya.

(5) Prescribed tāls with their Thekās, Mātras and Zarbs.

(6) Notation of the prescribed Talas,

(7) How to write a tāla in Chhegun, and Athgun.

(8) Description of the seven primary tāls of the South and their various Jatis and method of writing them.

PRACTICAL

MRIDANGA

Madhyama I. M. C.

I year:—Chautāl; Jhaptāl; Thekās, Parans and Laya Teora and Trital. bant (लय बांट) of each.

II year:—Dhamār, Sul Tāl, Chautāl and Tritāl ... Thekās, Parans and Laya-bant (लय बांट) of each.

III year.—Sawāri, Matta-Tāl, Gaj-Jhampā and Jhaptāl ... " " " "

Vadya Visharad (B. MUS.)

IV year:—Shikhar, Rudra, Yati-Shekhar, Dhamār, and Chautal ... Thekās, Parans and Laya-bant (लय बांट) of each.

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V year:—Basant, Brahma, Lakshmi, Ganesh, Vishnu, Mani ... Thekās, Paraus and Laya-bant (लाय बांट) of each.

TABLĀ

Madhyama (I. M. C.)

1. I year :—Dādrā, Jhaptāl, Ektāl and Tritāl with Thekas, Parans and Laya-Bant of each.

2. II „ (i) Ada-Choutāl, Tilwārā, Punjābi, Jhoomrā, Thekās and simple Parans in each.

(ii) Kaharvā with Thekā, Parans and Laya-Bānt.

(iii) Advanced Course in Trital with Gats, Mukhrās, Gat-Parans and Peshkār.

3. III „ (i) Sawāri, Gaja-Jhampā, Matta-Tāla with Thekās, easy Parans and Laya-Bant of each.

(ii) Tritāl :—Further advanced course with Gats, Mukhrās, Relās, Gat-Parans, Kamālki Parans and Farmāyshi Parans.

(iii) Tritāl in Medium Tempo, with eight Matras.

(iv) Thekās of Tritāl, Choutal, Dhamār, Jhampā, Roopak, Sool-Tāl, Teora etc., as played on Mridanga.

Vadya Visharad (B. Mus.)

4. IV Year (i) Shikhar, Rudra, Yati-Shekhar and

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Chitra with Thekās and easy Parans.

(ii) Jhaptāl, Advanced Course, Mukhras, Parans, Gat-Parans Farmāyshi parans and Kamālki Parans.

(iii) Thekās and Bols, Mukhrās and Parans of other Tālas namely, Pashtu, Farodast, and Thekās played with Bhajans, Ghazals and Qauwalis including their Rhythmic evolutions.

5. V „ (i) Basant, Brahma, Laxmi, Vishnu, Ganesh and Mani:—Thekās and easy Bols and Parans.

(ii) Trital :—The sixteen Mukhrās resting respectively on the 1st to the 16th Mātra.

Instrumental Music, Flute.

MADHYAMA, I. M. C.

The chief aim of this year's instruction will be to give students a sound swargyan, some practice of playing easy Ragas, correct placing of fingers and correct technique of blowing.

Theory:—

FIRST YEAR

Knowledge of

Swara, Laya, Mātrā, Mandra, Madhya, Tār, Āroha, Avaroha, Shuddha, Komal, Teevra, Thāta, Rāga, Alankār. Sthāyi, Antarā, Khāli, Bhari and Sama, Vilambit, Madhya and Druta Laya.

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SECOND YEAR

Definitions and explanations of:—

Nad, Shruti, Swara, Varna, Alankar, Thata, Raga, Vadi, Samvadi, Vivadi, Anuvadi, Poorva Raga, Uttar Raga, Pakarh, Meend, Gamak, Kana, Tana, Alapa Barhat, Dugun, Tigun, Adi, Chaugun

THIRD YEAR

Evolution of the Music scales of India, the seventy two Melakartas as explained by Pt. Venkat Makhi.

The ten thatas of Hindustani Music.

A comparative study of Murchhanas, the ancient Musical modes.

The time table of Ragas, its general rules.

The process of producing Ragas out of a Parental scale.

Personality in Musical expression and how it influences the music. The Gunas and Doshas of a musician (Flute player) with reference to practical demonstration.

The nine types of Ragas derivable from a parental scale by Mathematical process and the total number of Ragas possible from a parental mode.

Classification of Ragas in Medieval times.

1. Shuddha, Chhāyā-laga and Sankirna Ragas.
2. The Raga Ragini classification.

Practical:—

FIRST YEAR

1. Elementary Swara, Scale and Tāla exercises.
2. The following Rāgas.

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(a) Bilwal (b) Yaman (c) Khamāj (d) Bhapāli (e) Behāg (f) Tilang (g) Kāphi (h) Bāgeshri.

(i) One song in each of the above mentioned Ragas with easy tanas connected to it (song).

(ii) National Anthem 'Jana Gana Mana'

Talas:—

The following tālas with their Bols, Mātras and Bars etc.
(a) Kaharvā (b) Dādrā (c) Tritāl (d) Ektāla.

SECOND YEAR

Due attention will be paid to give the students an idea about playing extempore tānas according to the Rāga.

1. Advanced exercises of swara:gyan (Alankārs).
2. Use of Gamaks, meend, Bracket notes
3. The development of the original text (songs).
4. Use of tongue while blowing.

Rāgas.

(a) Bhairava, (b) Mārwa, (c) Desh, (d) Tilak-Kāmod, (e) Hamir, (f) Kedār, (g) Sohani (h) Silndhurā (i) Kaiingdā (j) Bhimpalāsi.

1. One song in each Rāga with tānas and Ālāaps.

Tālas:—

The following talas in addition to those done in first year's course with their Pātāksharas:—

(i) Teevra, (ii) Jhaptal, (iii) Ādā Chautāl, (iv) Sool.

THIRD YEAR

Further Ragas of advanced study :—

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(a) Deshkar (b) Poorvi, (c) Hindol, (d) Āsavari (e) Jaunpuri, (f) Mālkauns, (g) Bhairavi. (h) Piloo, (i) Sārang, (j) Mānd, (k) Durgā (l) Shankarā.

2. Tānas and Ālāps Solo as well as in a group.
3. Accompaniment of Vocal music.
4. Playing a particular Rāga from different scales on the same flute.

Talas :—(e) Rupak (b) Deepchandi (c) Punjabi (d) Dhamār.

Vadya Visharad (Flute) (B. Mus.)

Theory :—

A. The ancient method of explaining the musical intervals. Shruti as the unit of measurement of Musical intervals.

B. (1) Comparative study of North Indian and South Indian techniques of playing on flutes.

Law of Musical composition in vogue in the past.

(i) Extempore expression of Music (Anibaddha gana).

(ii) Music Setting (Musical Composition.)

Types of Musical compositions (classical and others) and their History.

(a) Drupad (b) Dhamār (c) Khayāl (d) Tappā (e) Thumri (f) Tarānā (g) Chatrang (h) Lakshangeet (i) Sargam (j) Kajri (k) Chaiti (l) Sāwan,

Styles of extempore elaboration of these and general principles thereof.

Short notes on :—

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Points that go to make a first rank Musical composer.

A Pandit (musicologist).

A mere demonstrator.

The Southern tāla system. The Shuladi saptat āla and their Jātis.

Practical :—

FOURTH YEAR

Rāgas :—(a) Shuddha Kallian, (b) Gaud Sārang, (c) Jai Jaivanti, (d) Pooriya-Dhanashri, (e) Paraj. (f) Pooriya (g) Bahār (h) Adāna (i) Basant (j) Gāra (k) Jhinjhoti.

1. One Song Classical or light in each Rāga.
2. Varrieties of Gamak playing and their proper use.
3. Barhat according to the nature of Rāga and the Text.
4. Exercises for control of blow to give different tones.
5. The 'Baj' (Style) of Shahnai.

Tālas :—Knowledge of the following tālas.

(a) Chautāl, (b) Tilwārā, (c) Jhoomra, (d) Soolfak (e) Sawari (f) Pashtu.

FIFTH YEAR

Rāgas :—(a) Kāmod (b) Chhāyānat (c) Gaud malhar (d) Shri (e) Lalit (f) Miyan-Malhar (g) Darbari Kānhada (h) Todi (i) Multāni (j) Ram-Kali (k) Jogiyā.

(i) One composition of each Rāga in pure flute technique.

(ii) One song in each Raga.

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(iii) Expression in music.

(iv) Rereproduction on flute of different styles adopted by vocalists.

(v) How to produce 'Sanyuktakswaras'.

(vi) The flute in Orchestration.

Talas .—Knowledge of the following tālas :—

(a) Gaja Jhampa (b) Rudra (c) Laxmi (d(Vikrama (e) Sool.

Courses of Studies in Sitar and Sarod.

Every applicant for admission to Sitar and Sarod classes who wants to specialize in the subjects shall be first trained in vocal music for the full period of training of the 1st year vocal class. All other ordinary students of Sitar/Sarod will be taught fingering and key board exercises in the ten Thātas during the 1st sixteen months.

The following courses of study are prescribed.

Syllabus

FIRST YEAR

Vocal Training or fingering and key board exercises in the ten principal scales as stated above.

Theory.

SECOND YEAR

(Section A.) (Music)

A brief history of Indian Music, Hindu period, Mohammedan Period and British Period.

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Karnatic and Hindustani systems of Music.

Nad, Shruti, Saptak, Shuddha and Vikrit Swara, Komal, and Teevra Swara.

Definitions of the following :—

Ālāp, Meend, Kan, Pakar, Todā, Laya, Mātrā, Sam, Gat, Gamak.

Thāta, Varna, Rāga, Jātis of Rāga.

Vādi, Samvādi, Anuvādi, Vivādi Swaras, Sthāi, Antrā, Sanchāri and Ābbog.

Ashraya Rāga.

Swara-Mālika or Sargam, Alankār, Pakad, Vakra-Swara.

Description of the prescribed 11 Raga.

(Section B.) Technique of Sitār and Sarod.

Manner of holding the instrument when playing on it.

Meaning and purposes of the following :—

Bāj-ka-tar, Jodi-kā-tar. Masheetkhāni Gat, Razā Khāni Gat.

Description of the instrument and its different parts, viz. Khoonti, Gulu, Ghurach Tār-gahan, Dānd Kundā, Tabli, Langot, Toombā, Mankā, Pardā.

Names of the different bols produced on Sitār/Sarod and how to produce them.

Notation of the Gats prescribed.

THIRD YEAR

Section A. (Music).

The seventy two Thatas of P. V. Bhatkhande.

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Origin of Ragas and their number.

Rāg-Rāgini Paddhati.

Purva-Raga and Uttar-Raga, Purvāangwādi and Uttrāng wadi Rāgas,

Sandhi-Prakāsh Rāgas.

Graha, Nyās and Amsha Swara, Shuddha, Chhāyālag and Sankirna Rāgas.

Importance of Vādi note.

Distinction between Thāta and Rāga.

Description of the 11 Ragas prescribed.

Section B. (Technique of Sitār/Sarod).

Definition :—

Jhāla or chhed zarab, Mirzāb, Sundriyān.

Meaning and purpose of the following:—

Mizrāb, Chikari-ke-tar, Dugun-kā-toda and Chauguni-kā.toda.

Tuning of the instrument.

Good and bad points of a Sitar-Sarod player.

The process of development of Masheetkhani and Razakhani Gats.

How to produce Suddha and Vikrit Swaras on the instrument.

Notation of the gats prescribed.

practical :—

SECOND YEAR

Lessons in Sitar and Sarod playing to be taken up in

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the following Ragas :—

Yaman, Bilāwal, Khamāj, Bhairav, Poorvi, Mārwā, Kāphi, Āsāwari, Bhairavi, Todi and Bhupāli.

In each Rāga one slow and one fast Gat with torās and jhālās.

Ālāps in Yaman, Bhairav, Bhairavi and Bhupāli only,

THIRD YEAR

Two Gats (One slow and one fast) with Toras and Jhalas in each, of the following Ragas :—

Hamir, Kedara, Behag, Desh, Tilak-Kamod, Sohni, Bhimapalasi, Brindabani-Sarang, Pilu, Jaunpuri and Malkouns,

Alaps in Kedara, Behag, Tilak-Kamod, Bhimpaiasi, Brindabani-Sarang and Malkouns only.

VADYA-VISHARAD (Sitar and Sarod) (B. MUS.)

Theory.

Section A. (Music).

Shruti and Swara discussions, in detail, of ancient, Medieval and Modern writers.

Equality of Shrutis of the ancient writers. Its proof as described by Bharat.

Inequality of Shrutis of Medieval and Modern writers and its proof.

Location of the notes on the stretched wire of Veena according to Sriniwas and Manjarikar.

Fundamental scales of music in terms of frequency

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according to Sriniwas, Chatur Pandit or Manjarikar and the Western system of music.

Definitions of Geeta, Gandharva, Gāna, Nāiki, Gāiki, Desi Sangeet.

Description of the ten Rāgas prescribed.

Nibaddha and Anibaddha gāna.

Rāgālap. Rāga lakshan, Jati-ka-lakshan, Roopuk-Ālap, Ālapati, Avirbhāo and Tirobhāo.

Swasthānas, Ākshiptikā.

Modern Ālap-Gāyan

Tāna-Suddha Tāna, Koot-tāna, Mishra Tāna, Bol Tāna, Gamak Tāna.

Karnātki and Hindustāni systems of music and their comparison.

Vaggeyakar and Pandit.

Southern Tāl-system.

Salient features of Hindustani Music.

Section B. (Technique of Sitar and Sarod.)

Definitions :—

Zamzama, Ghaseet.

Meaning and propose of the following :—

Jod, Ālāp, Gat Kāri.

History of the instrument.

Different schools (Gharanas) of Sitār and Sarod-Bāj.

Right and left hand, Jamla, Work on the instrument.

Notation of the Gats prescribed.

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Construction of the instrument.

Definitions of :—

Krintan, Kampan.

Meaning and purpose of the following :—

Jawāri, 'Larz' Kā tār, Achal-Thāta and Chala Thāta.

Composition of gats and todās independent from the prescribed ones.

Notation of the gats prescribed.

Different workings of Mizrāb Rhythicmic patters produced by the Mizrāb.

The different styles of gats played on the instrument and the distinction between them.

How to acquire speed and accuracy of intonation on the instruments.

Sitār and Sarod as independent instruments.

Practical.

FOURTH YEAR

The following Eleven Ragas.

Gour Sarang, Hindol, Shankarā, Jaijaiwanti. Puriā-dhanāshri, Paraj, Goud Malhār, Miā-Malhār' Babār, Adāna and Bageshri.

One slow and one fast gat with Torās and Jhālās in each of the above noted Rāgas.

Ālāps in the following Ragas only :—

Goud Sarang, Jaijaiwanti, Puria-dhanashri, Miā-malhar.

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FIFTH YEAR

The following twelve Ragas with two gats, one slow and one fast with Toras and Jhalas in each.

Shudh Kalyān, Kāmod, Chhāyānat, Deshkār, Kāmkali Basant, Puriā, Lalit, Durbāri Kānhadā Multāni' Shree and Kalingrā.

Ālāp in chhayanat, Rāmkali, Puriā, Durbāri Kānhadā and Multāni only.

Courses of Studies in Violin, Israj and Sarangi.

Every applicant for admission to the Violin, Sārangi and Israj classes who wants to specialize in the subject shall be trained in vocal music for the full period of training of the Ist year vocal class. All other ordinary students of Violin/Sarangi will be taught bowing and fingering exercises in the ten thatas during the Ist 16 months.

This course of studeis will be completed in five and a half years as follows :

MADHYAMA (I. M. C.) VIOLIN

Vocal Training or fingering and bowing exercises in the ten principal scales as stated above

Theory :—

Section A (Music) Same as in Sitar. I to III Year.

Section B.—(Technique).

Correct posture and manner of holding the instrument when playing on on it.

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Meaning and purpose of the following :—

Resins, Bow.

Descirption of the instrument and its different parts, viz. Belly, Ribs, Neck, Head or Scroll, Pegs, Nut, Finger Board, Bridge, Tail-piece, sound-holes, Buttons.

Description of the bow and its parts viz, Hair, Stick, screw, head or point.

Bowing of violin,

Notation of the songs prescribed.

Tuning of the instrument.

Good and bad points of a violin player.

How to produce Shuddha and Vikrit-Swaras on each of the four wires of the instrument.

Notation of songs and gats prescribed,

Comparison of the art of Violin playing in the West and East.

Meaning and purpose of the following :—Sooth and Kan.

Practical :—

Advanced Exercises in bowing and fingering and reproduction of Shuddha and Virit Swaras.

(3) One Sargam : one slow Khayāl, one fast Khayāl in the Rāgas prescribed for the 1st, 2nd and 3rd years and Tarānā in simple form in each of the Ragas.

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Tals.

The following Talas with their Thekas and easy Parans viz, Trital Chautāl, Sulphāk, Ādā-chautāl, Dhamār, Jhoomra Jhaptal, Deepchandi, Punjabi, Tilwada, Rupak and Teora Reproduction on Violin of the graces of the music.

Difficult Alankars of double swaras. Advanced Tana and alap exercises in the Ragas of the course.

VADYA VISHARAD (Violin) (B. MUS.)

Theory :—

Section A. (*Music*) *Same as in Sitar.*

Section B.

History of the instrument.

Different schools of violin players in India.

Left hand work on the instrument under the following heads.

(a) Lifting of the fingers.

(b) Dropping of the fingers.

(c) Stretching or opening of the fingers.

(d) Movement of the fingers.

(e) One finger movements on a string of the violin.

Construction of the instrument.

Notation of the songs prescribed.

Right hand work on the instrument (Bowing) Detailed description of bowing.

Playing of Jhala on the instrument and its purpose.

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Violin as an instrument of accompaniment to vocal music.

How to acquire speed and accurancy of intonation on the instrument.

Technique of accompaniment.

Multiple Bow.

Acknowledged Expert violinists of India.

Practical :—

One Sargam, one slow Khayal and one fast Khayal in the Ragas prescribed for Fourth and Fifth years' course in vocal music with jorhs, alaps, tanas and jhalas, in each Raga.

Tals.

Knowledge of the Matras Thekas and Bols of Sawāri Pashtu, Mātta. Shikhar,

Sarangi and Israj.

Syllabus :—

This course of studies will be completed in five and a half years as follows :—

MADHYAMA (I.M.C.)

Theory :—

A. Partaining to music.

The same course as that in vocal music.

B. Technique of Sarangi/Israj,

(1) The old and modern names of Sarangi.

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(2) Parts of Sarangi/Israj.

(3) Strings.

(4) Types of Sarangi/Israj.

(5) Quality of Sarangi/Israj.

(6) The way of holding Sarangi/Israj.

(7) The Bow.

Different methods of tuning the Sarangi.

Measurement of the instrument.

Fingering.

Bowing.

Definition of Gamak, Meend, Dānā, Andolan, and Zamzama.

Practical :—Scale exercises, Some simple Alankar lessons to set up the fingers. The ten scales of music. One Sargam ; two songs in each of the following Ragas, Yaman, Bilāval, Khamāj, Bhairava, Purvi, Mārvā, Kāphi Āsāvari, Bhairavi, Todi

Tals :—Tritāl, Ektāl, Jhaptāl Dadra, Tilwādā, Punjābi, Jhoomrā, Ārā-Chautal. and Chautāl.

Advanced exercises in Bowing and Fingering.

Refer vocal Music courses.

Reproduction on Sarangi of the graces of music.

Difficult Alankārs of double swaıs. Advanced Tānai and Ālap exercises,

VADYA—VISHARAD (B. MUS.)
SARANGI—ISRAJ

Theory :—

A. (Music.)

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The same course as that in vocal music.

B. (Technique.)

(i) Accompaniment.
(ii) Advanced Bowing.
(iii) History of Sarangi.
(iv) Advanced technique of accompaniment.
(v) Multiple Bow.
(vi) Acknowledged expert Sarangi players of India

Practical :—

One Sargam, one slow Khayal and one fast Khayal each in the Ragas prescribed for the 4th and 5th years Vocal Music Courses with Tānas and Ālāps.
Tāls :—

Knowledge of the Mātrās, Thekās and Bols of

Roopak, Dhamār and Sool

Kathak Dance.
MADHYAMA (I. D. C.)

Theory:—

Definition of Tatkār.

Knowledge of Trital with the following details

'Laya', 'Mātrā', 'Thekā', 'Tāli', 'Khāli', 'Avartan' 'Sama'.

Definition of 'Gat' and 'Palta',

Knowledge of :

(a) The Six Angas.

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(b) The Six Prattyanagas and their Upangas.

Qualities of Ghungrus and their use.

The Nine Head gestures.

Twentyeight single hand positions and their applications.

Definitions of :—

(a) 'Āmad', (b) 'Paran', (c 'Chakradār', d) 'Nātya' 'Nrtta' and 'Nrtya', (e) 'Tāndava' and 'Lāsya'.

Knowledge of :—

(a) 'Thāya', (b) 'Dugun', (c) 'Tigun', (d) 'Chaugun', (e) 'Tibāi'.

The Eight Eye glances.

The four neck movements.

Six movements of eye-brows.

Twentythree combined hands and their applications.

(14) Definitions of 'Thāta', 'Kasak', 'Masak', 'Katāksha',

(15) Meaning of the terms, 'Guru', 'Laghoo', 'Drut' 'Anu', 'Anudrut' and their applications in Hindustani Tals.

FIRST YEAR

Practical :—

(A) Preliminary physical exercises to make the body supple.

(1) Ankle movements.
(2) Knee movements.

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(3) Hip movements.
(4) Trunk movements.
(5) Shoulder movements.
(6) Neck movements.
(7) Walking, Skipping, and clapping to music.

SECOND YEAR

(Basic steps 'Tatkar' with at least eight variations.

'Tatkār' combined with hand movements. Fifteen 'Tukrās' and five simple 'gats' without 'chāl'. Special attention to be paid to 'paltā', 'Parhant' or recitation of all the tukrās learnt while marking 'Tāl' with the hands.

(C) Advanced physical exercises and breathing exercises.

(D) Tritāl—Two 'Āmads' and eight 'tukrās' and five additional Gats with 'chāl'.

Jhaptal—Eight 'tukrās' and three 'parans'.
Performance of Chakkar' or 'Bhramari'.
'Parhant, and writing in notation of 'tukrās'.
Practical demonstration of the Nine Head gestures and twentyeight single hands.

THIRD YEAR

(A) Physical Exercises :—
(1) Difficult neck movements.
(2) Eye Brow movements.
(3) Eye movements.
(4) wrist movements.
(5) Arm movements.

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(B). Tritāla—One 'Āmad', Three 'Chakradar Parans', Four 'Tukras', and two 'Kavitas'.
Thata with 'Kasak', 'Masak', etc.
Advanced 'gats' of 'Nikas', 'Murli', 'Ghunghat', 'Matki', etc.
Jhaptāla—'four parnas', and 'four tukrās'.
Dhamār—'Tatkār' and four easy tukrās'.
Parhants' in all the above 'Tals' and writing in notation of all the 'tukrās'.

NRTYA VISHARAD

Theory:—

(1) Mudras denoting the following :—
 (a) Deities.
 (b) Avtaras.
 (c) The Four Principal Castes,
 (d) Relatives.
 (e) Planets.
(2) Explanation of the full meaning of 'Abhinay'
(3) The Ten 'Pranas' of Tāl'.
(4) Mythological stories for Dance themes.

Lectures on .—

(1) The Rasa Theory (Elementary)
(2) The Ashta Nāyikās and the four Nāyakas.
(3) Layakari Rythmic Evolutions.
(4) Stage Craft.
(5) Mythological and other themes for dances.

Practical :—

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(A) Advanced Physical exercises.

(B) Tritala—Two 'Amads' of Tisra jati', four 'Parans', and four 'Tukras'. Exercises in 'Layakari', Gats' of 'Girvar', 'Makbanchori', 'Holi' and Kaliya Daman.
Dhamār—Five 'Parans' and four 'tukras'.
Chautala—Three easy 'Parans'.

Tritala—One 'Amad' of many 'Layas' combined, two 'Parans' of 'Misra' Jati and three 'tukras'.

Gats—'Bhasmasur Mohini', 'Ahilya-Udhar' 'Abhisarika' and 'Shiv Puja'.

'Abhinaya' on any one selected Bhajan.

Chautala—Three 'parans' and two 'tukras'.

'Parans' and 'Tukras' not less then seven in any one of the follwing tals:—

(1) 'Ashtamangala' 11 Matras; (2) 'Sawari' 15 Matras; (3) 'Shikhar' 17 Matras.

Syllabus of Nritya Nipuna.

Candidates may offer any one of the following groups:—

Group I:—(Principles of Dancing).

(1) Rhythm (Basis of dancing).
(2) Movements (Forms in dancing).
(3) Postures (Static symbols).
(4) Effect (Aesthetics of dancing).

Group II:—Practical Dancing.

(1) Technique.
(2) Tal Prabandha (Dance composition)

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(3) Tāla (Dance rhythm)

(4) Stagecraft.

Group III:—History of Dancing.

(1) Prachin. (Earliest times to about 1200 A.D.)

(2) Madhyakalin. (1200 A. D.).

(3) Arvachin. (1800 A. D.—Modern times.)

Details of the Groups.

Group I.

(Principles)

Theory:—

(1) Rhythm. (Basis)

(a) Origin and evolution.

(b) Time variations.

(c) Forms of Rhythm in India and abroad.

(d) Their application to Dance.

(2) Movement. (Form)

(a) Anatomy of the human body (Elementary).

(b) Gestures conveying Emotions (Nritta).

(c) Gestnres not conveying Emotions (Nritya).

(d) Symmetry and choreography.

(3) Postures (Static symbol)

(a) Mudras or symbols used in dancing.

(b) The significance of Postures.

(c) Iconography. (The study of Idols).

(4) Effect. (Aesthetics.)

(a) Beauty in the Dance.

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(2) Emotions in Dancing.
(3) The Rasa Theory, (Detailed Study)
(4) Western Aesthetics.

Group II.

(Practice)

(1) Technique.
 (a) Technical terms.
 (b) Gesture as language.
 (c) Comparative study of differencee existing techniques.
 (d) 'Bhāva' and 'Rasa'.
 (e) Cultivation of a good physique.
 (f) Dress and Make-up.

(2) Prabandha. (Dance Composition)
 (a) The different kinds of dance 'Bols'.
 (b) Laws of their composition.
 (c) Composition of songs for 'Abhinaya'.
 (d) 'Parhant' or the style in recitation of the 'Bols'.

(3) Tala. (Dance rhythm)
 (a) Units of time measurement in 'Tāla'.
 (b) 'Tāls' ancient and modern.
 (c) Comparative study of South Indian and North Indian 'tala' systems.
 (d) 'Talas' used in Folk Dancing'.

(4) Stagecraft.
 (a) A short history of the Stage.
 (b) Settings.

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(c) Lighting.
(d) Stage make-up,
(e) Choreogrpahy.
(f) Scenario writing.
(g) Orchestra as an accompaniment to stage dancing.

Group III.

(History)

(1) Prāchin (ancient period).

(a) Origin of Dancing.
(b) Vedic and Pauranic references.
(c) Dancing in the temples—'Devadasis'.
(d) The stage, and the musical instruments used.

(2) Mohammedan Period (1200 A. D.—1800 A. D.).

(a) Persian influence.
(b) Decline of the ancient tradition of Dance.
(c) Persian and Arabic literature dealing with contemporary dance.
(d) Decline of Arts in general and dance in particular during the 17th and 18th centuries,

(3) Arvāchin (Modern age).

(a) Different schools of Dancing, their origin and History.
(b) Comparative study.
(c) Revival of Indian Dancing.
(d) The Films and the Stage. (Western influence).
(e) Future and the Ideal of Dancing in India.

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TEACHER'S TRAINING CLASS.

(ONE ACADEMIC YEAR'S COURSE)

Prospectus and Courses of Study, prescribed for Licenciate in Teaching Music (L. T. M.) or संगीताध्यापक examination.

Qualifications for admission—

The applicant must have passed:

1. Sangit Visharad or Vadya Visharad or Nritya Visharad or approved equivalant examination, and

2. High School Examination of Board of High School and Intermediate Education U. P. or equivalant examination

Selection of candidates for admission to this class will be made, by a Selection committee from among the applicants who will be required to appear for interview at their own cost.

SYLLABUS.

Practical Teaching:—Each pupil-teacher will be required to attend the classes of various standards allotted to him for practical training in the art of teaching under the supervision of the staff. The minimum number of lessons to be given by each pupil teacher is 60 in the whole session. The record of the practical work will be maintained, and will be placed at the time of final examination before the examiners for consideration. Maximum marks 100. Minimum marks 40.

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THEORY OF MUSICAL EDUCATION.

There will be two papers for test in theory. In each paper maximum marks are 100 and minimum pass marks are 36.

FIRST PAPER.

Alternative questions will be set and the candidates will be required to answer questions from each.

Group A.

1. Aim of education and place of music in it.

2. Elements of Educational psychology.

 (*a*) Importance of instincts and emotions in education.
 (*b*) Memory and imagination.
 (*c*) Interest and attention.
 (*d*) Play and work.
 (*e*) Sympathy, Suggestion and Imitation.

3. Psychology of Musical Talent.

 (*a*) Sense of pitch.
 (*b*) Sense of time.
 (*c*) Sense of intensity.
 (*d*) Auditory Imagery.
 (*e*) Rythmic action.
 (*f*) Voice control.
 (*g*) Register of voice.
 (*h*) Tunal memory.
 (*i*) Emotional Reaction.

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Group B.

1. Drawing up of Syilabus.
2. Methods of Imparting Swaragyan.
3. "Thatas"—their importance in teaching of Music.
4. Principles of teaching "Alap" and "an" (in relation to vocal music or instrumental music as the case may be).
5. Study of compositions with a view to teaching them to pupils.
6. Nayaki and Gayki.
7. Study of ornamental flourishes in music and methods of teaching the same.
8. The teaching and the notation

SECOND PAPER.

Group A.

1. Study of vocal and Auditory organs.
2. Chest, abdominal and inter-coastal breathing.
3. Sitting postures, Breath Control, Swara Sadhan and other exercises.
4. Dietetics and the use of stimulants.
5. Physical ability of the pupils for various sections of music.
6. Brief study of various educational methods.
7. *School organisation.*

 (*a*) Time Table (*b*) Extra curricular activities (*c*) Game (*d*) Rewards and punishment (*e*) Equipment of music class (*f*) Co-education.

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8. History of Music Education.

Group B.

1. Taste in music and its growth.
2. Music settings.
3. Performer and the listner.
4. Expression and effect in Music.
5. Coaching of students in a class or individually with a view to performance. private or public.
6. Theory class.
7. Making and arranging programmes.
8. Folk music and dance—their introduction in schools.

Note:—Candidates are required to pass separately in the practical and theory examinations.

Beside the Special Course as given above each candidate will be required to pass in any one of the following subjects as part of his or her general education in Music. The choice will be from those subjects in which he or she is not a graduate. The candidate who is graduate in two music subjects will be exempted from this course.

1.	Vocal music ...	...	2nd year standard.
2.	Any stringed instrument	...	do.
3.	Tabla	...	do.
4.	Flute ...	...	do.
5.	Dance	...	do.

FEES.

The fees will be as follows:—

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1. Tuition fees shall be Rs. 150/- for the year payable in equal instalments in January at the time of admission, April, July and October.

2. Admission fee Rs. 4/- to be paid at the time of admission.

3. Enrolment fee Rs. 4/- to be paid at the time of admission.

4. Library fee Rs. 2/- to be paid at the time of admission.

5. Electricity charges Annas Eight per month.

6. Security deposit Rs. 10/- to be returned after the examination.

7. Examination fee Rs. 20/-.

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